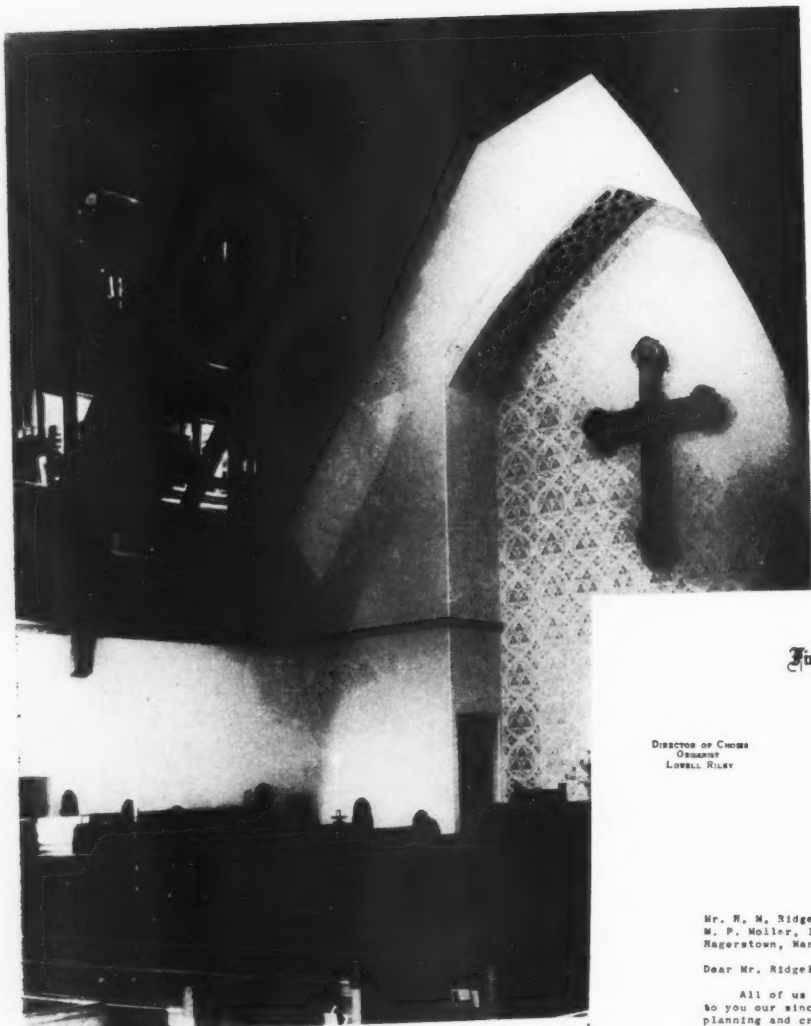


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Our Fortieth Anniversary Year

Vol. 40

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No. 2

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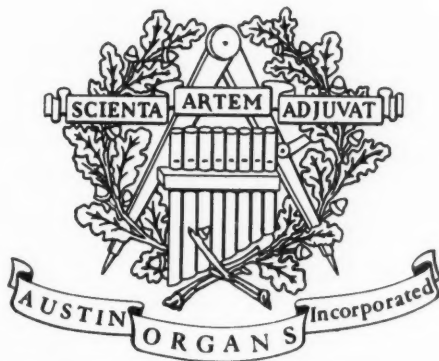
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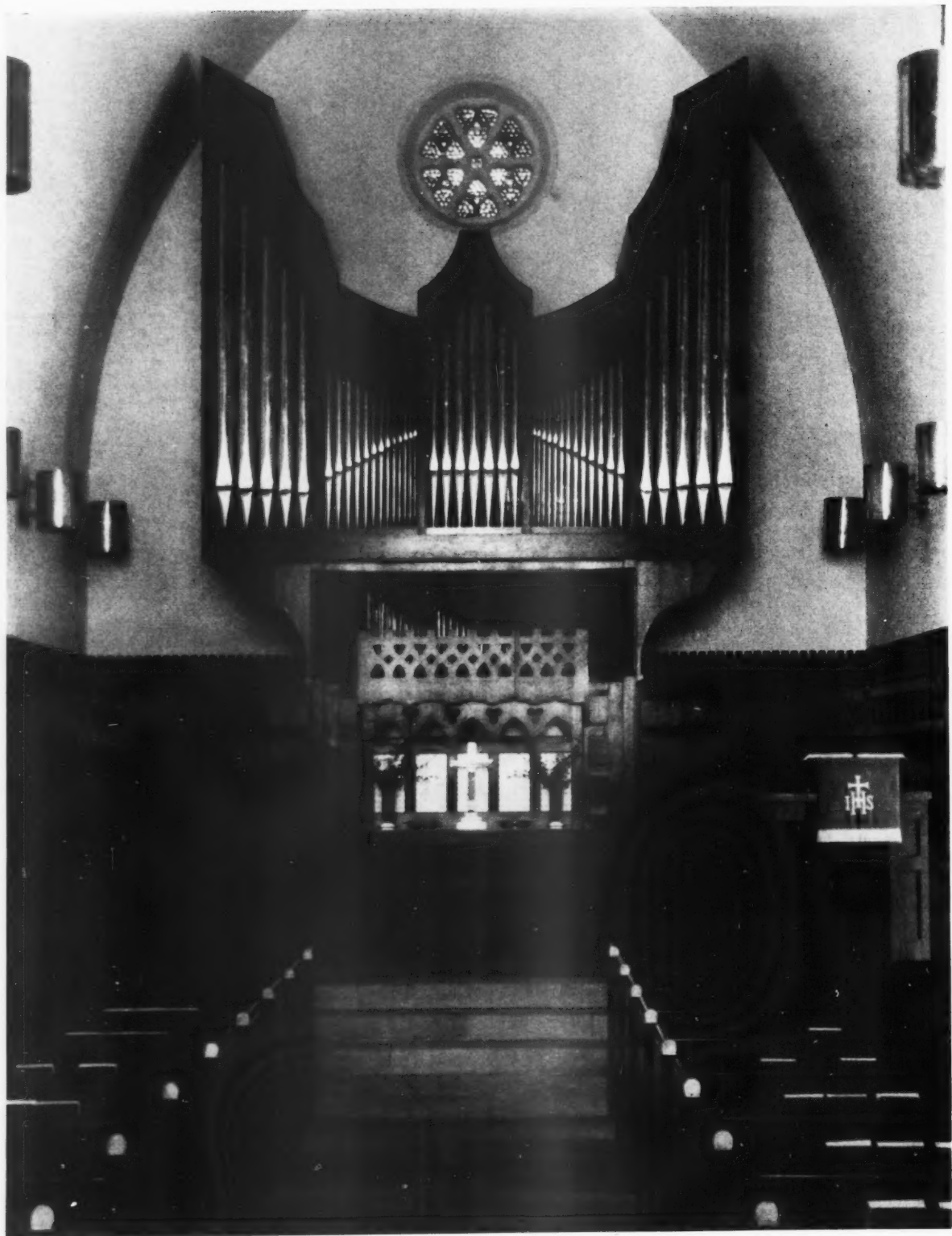
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MATTHEWS MEMORIAL PRESBYTERIAN CHURCH

Albany, Texas

This view toward the liturgical east shows the recently completed organ, built by Otto Hofmann of Austin, Texas. The case was designed by Joseph E. Blanton, architect and author, of Albany, Texas.

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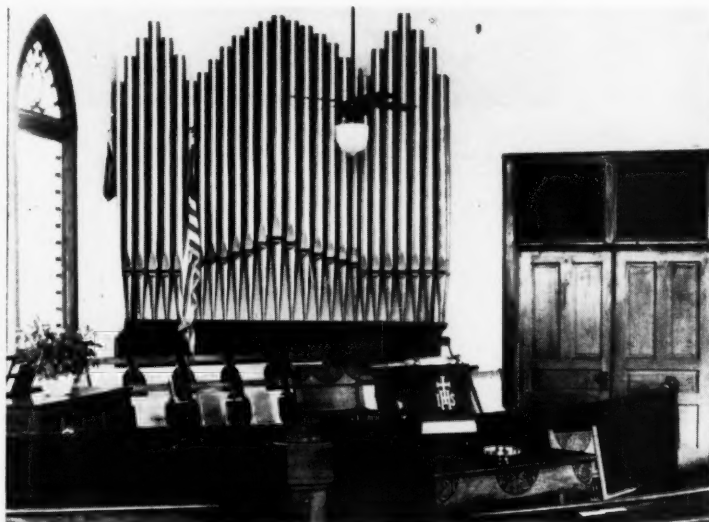
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The American Organist

Renascence

TAO is grateful to Mr. Joseph E. Blanton for the information and photos used in this article. Photography credit also goes to Mr. Blanton for the cover photo and frontispiece. These latter two pictures will appear in Mr. Blanton's forthcoming book *THE ORGAN IN CHURCH DESIGN*.

THIS is the story of a small church and the new life it has been given by careful thought, imagination and loving care. In this is a lesson which others might ponder. There are many instances when a small



CHURCH INTERIOR before remodelling. The entrance was at one corner with the pulpit at the opposite corner and the pews arranged in a quarter-circle on a sloping floor. Dummy pipes screen the opening between church interior and organ chamber which housed the old Kimball 8-ft. organ. The console may be seen at left.

THE ORGAN
OTTO HOFMANN, Builder
Matthews Memorial Presbyterian Church
Albany, Texas
Dedication: November 10, 1956
Recitalist: Donald Willing
Organist: Mrs. Frank Elliott

V-19, R-25, S-19, P-1293.

PEDAL:

Bourdon, 16 ft., 32 pipes
Prinzipal, 8 ft., 32 pipes
Nachthorn, 4 ft., 32 pipes
Mixture, 3r, 96 pipes
Fagot, 16 ft., 32 pipes
Schalmel, 4 ft., 32 pipes

HAUPTWERK:

Quintadena, 16 ft., 61 pipes (5 1/3 ft. below tenor C)

Prestant, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Prinzipal, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Flachflöte, 2 ft., 61 pipes
Mixture, 4r, 244 pipes

BRUSTWERK:

Singend Gedeckt, 8 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Nasat, 1 1/3 ft., 61 pipes
Zimbel, 2r, 122 pipes
Krummhorn Regal, 8 ft., 61 pipes

Couplers: Hauptwerk-Pedal. Brustwerk-Pedal.
Hauptwerk-Brustwerk.

The organ is not enclosed, and there is no register crescendo. The action is mechanical throughout and the organ has slider chests. The 0.8 hp blower was Swiss made.

parish is unable, for one reason or another, to discard the old and build anew. TAO presents one solution to this type of problem.

Caroline Spears Matthews, the wife of Joseph Beck Matthews (1824-1895), in whose memory the Matthews Memorial Presbyterian Church in Albany, Texas was erected in 1898, was one of the early pioneers of the area. A woman of rare courage and great strength of character, she helped to establish Christianity on the frontier.

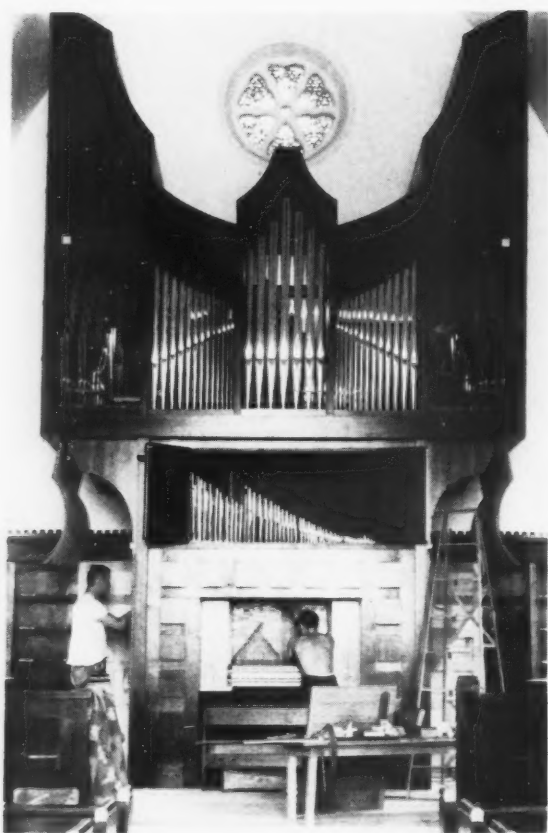
In 1928, the family of Mrs. Matthews had built for this church an organ as a memorial to her. It was a Kimball composed of six ranks of pipes of 8' pitch, one of which was extended down one octave and up two octaves and unified. Before construction work on the remodelling of the interior of the church was begun in 1954, it was decided that the old organ should be replaced with a larger one of tonal qualities more suited to the church service. Descendants of Mrs. Matthews are now scattered from California to Germany and almost all of them had a part in giving the new organ. And since the original organ was sold and the proceeds put into the building of the new one, these donors of the first organ who are no longer living actually had a part in giving the new organ.

The tonal design of the new organ, built by Otto Hofmann of Austin, Texas is traditional. While it is considered

to be a small organ, it represents the best in organ building of a type. Mr. Hofmann, an artist of unusual sensitivity, is also a true craftsman of the old school. The organ has 1293 pipes where the old one had 402, and it is on 1 3/8" wind pressure in contrast to the old which had 6 1/2" pressure.

All the pipes and the pedal chests were made by D. A. Flentrop of Zaandam, Holland. The case was designed by Joseph E. Blanton of Albany and built by Bascom's Church Furniture Company of Keene, Texas. The front pipes of the case are a part of the Prestant 8' rank in the Hauptwerk division and are made of pure tin which for centuries has been considered one of the best materials for organ pipes.

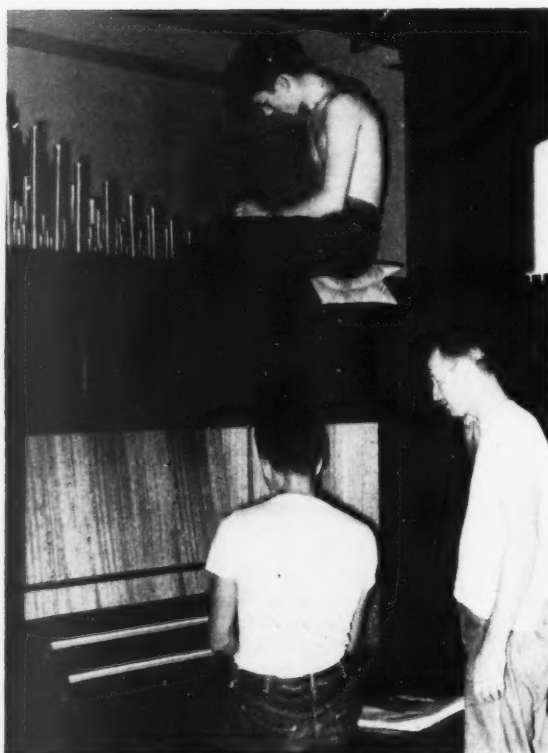
The instrument has three divisions: the Hauptwerk or Great, located in the center of the upper part of the case and played from the upper manual; the Brustwerk or Positiv which is in the compartment immediately below the Hauptwerk and is played from the lower manual; and the Pedal which flanks the Hauptwerk on either side and is played from the pedal clavier.



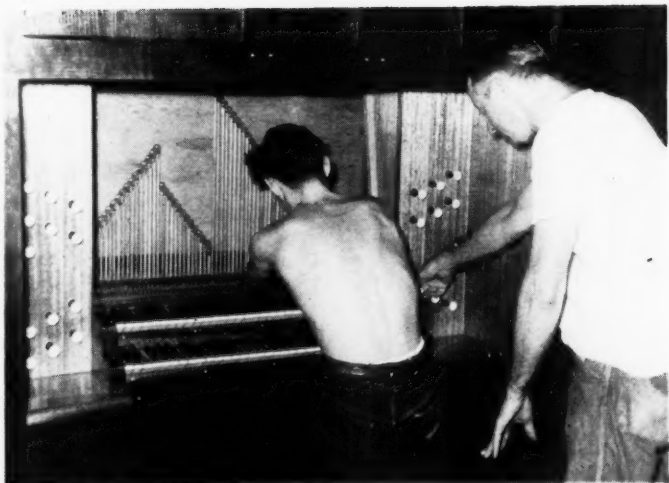
INSTALLATION of the organ in the church. Hofmann at left, Kurt Röderer at keydesk, Schürer in right pedal section. Note binged doors beneath pedal chests. As remodelled, there is a level stone floor in the church, a center aisle parallel to the longer walls, and straight pews. The organ was centered at the east end behind the communion table rather than at the west end because a large stained glass window at the west precluded this placement as well as the building of a west gallery.



THE ORGAN CASE in process of construction by the Batcom's Furniture Company



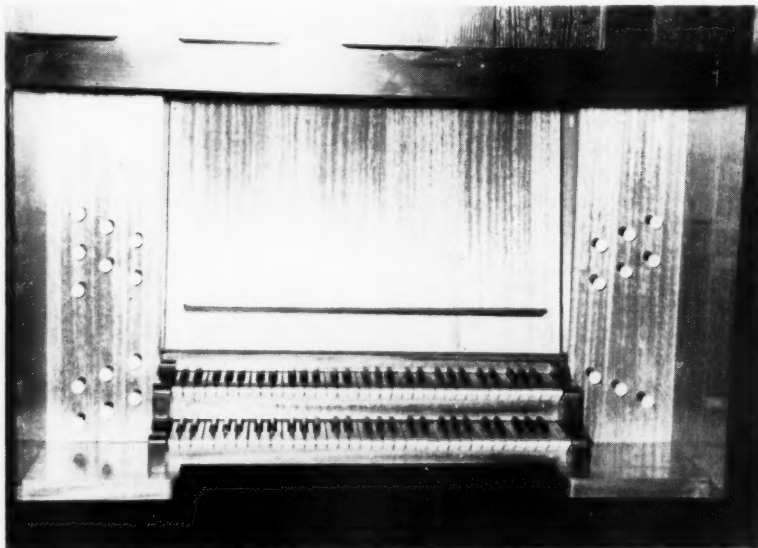
RÖDERER tuning the Brustwerk, Schürer at the keydesk, and Hofmann standing.



THE CONSOLE partially finished. Röderer seated, Hofmann standing.



ERNST SCHURER lifting one of the pedal rackboards. The two pedal chests are made of mahogany; the grid is the framework holding the lighter wall of the case and is handled in a decorative manner, with the exterior surface of the wall within the grid being copper-clad. The case was suggested by the Flentrop case in Groenlo, Holland, although the latter has nothing like this grid construction. The Groenlo case is light and airy while this is rugged and sturdy in character. This change in spirit was purposeful by designer Blanton.



THE FINISHED CONSOLE. The case is of oak, rift-sawn and quarter-sawn, and the console recess is of Philippine mahogany.

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The Organ in the Light of Pius XII's Encyclical on Sacred Music

The Rev. Fr. Fidelis Smith, O. F. M., M. A.

The author, a member of the faculty of Quincy College, Quincy, Illinois, is well known for his writings in the Catholic Choirmaster and other periodicals.

LAST December 25 a new encyclical was signed at the Vatican, a papal document that has attracted the attention of liturgists and musicians the world over. The title of the encyclical is taken from the opening words of the Latin document *Musicae Sacrae Disciplina*. The history of musical documentation would carry us back to another encyclical, the *Annus Qui* of Benedict XIV (1749). Other documents take the form of a "constitution," such as the famous one of John XXII, *Docta Sanctorum Patrum* (1325); or simply the "rules" of the Council of Trent on sacred music (1563); "decrees" on sacred music such as that by the *Sacra Visita Apostolica* (1665); "regulations" approved by Leo XIII (1884); a *Motu Proprio* as the *Tra le sollecitudini pastorali* of Pius X (1903); the "Apostolic Constitution" entitled *Divini Cultus Sanctitatem* of Pius XI (1928); and finally "letters," simple "rescripts," the canons of Canon Law and local councils, as that of Baltimore concerning sacred music.

While these documents, and *kat'exochen* the recent papal encyclical of December 25, 1955 (published in the *Acta Apostolicae Sedis*, January 26, 1956) directly affect only Catholics, they are nevertheless of general interest to all musicians and liturgists. Transcending the discussion of the animosities which have prevailed among the different Christian communions, we find the cheering phenomenon of church musicians borrowing liberally and without restraint from the magnificent repertoire of musical documentation and composition, no matter what might be the particular religious background. It is of interest to the Catholic, for example, to discover that many of the sentiments of the popes on sacred music find complete agreement in the writings of Calvin, Luther and others. It is a stimulating fact that musicians find ecclesiastical unity at least in music, i.e., in the appreciation and use of good music from whatever source it may be garnered.

In the encyclical *Musicae Sacrae Disciplina* Pius XII cites the *Motu Proprio* of Pius X, in which the qualities and norms of good religious music are given: sanctity, goodness of form, universality. Later on in this discussion we shall investigate Pius XII's explanation of these terms, and make an application of these norms to contemporary organ music in the church.

The organ is mentioned in three places in the encyclical in the historical section, and once in the third section of the document which treats of the qualifications of good church music. Mention is made, then, of the fact that from the beginning, ca. the 8th and 9th centuries, "that instrument, which is called the organ," was used to give further splendor to the liturgical services. Then again, in speaking of the progress of music from its infant beginnings, the "organ and other instruments" are mentioned as belonging to and greatly increasing the "great works of art" in the church. Besides these two brief positive concepts, a negative one, a proscription of profane music in church "whether for organ or voice" was added by the Council of Trent.

But the most important section dealing with the organ



Fr. Fidelis Smith

is the following paragraph:

These norms (holiness, good form, universality) should be applied also to the use of the organ and other musical instruments that are admitted to the church, certainly the organ takes a place of eminence (*iure merito potius locum obtinet organum . . .*) especially since it is so well adapted to sacred music and rites, and adds a certain splendor and magnificence to the ceremonies of the church: since it moves the souls of the faithful by the majesty and pleasantness of its sound, fills the mind with an otherworldly joy, as it were, and lifts men up to God and to the things of heaven.

This elevated passage is but a re-echo of the church's sentiments on the organ which Guillaume de Machaut called "de tous les instruments le roi." The organ has always vindicated for itself a special place in the liturgy, and has always been mentioned as the first instrument allowed in the church service from the beginnings of the organ as we know it in its Byzantine tradition through the European organ builders to modern times. By the time of the Council of Trent the organ was so firmly ensconced that the Fathers of the Council could make regulations on church music and simply state "whether such music be for the organ or for the voice . . ." Far before this time (980) we find the zenith of early organ building in the huge monastery organ at Winchester.

The great dignity and purpose of organ music in church according to Pius XII is that "it lifts men up to God and to the things of heaven." This thought is but a re-phrasing of what Benedict XIV (1749) wrote when he declared that instrumental accompaniment must serve "to increase the love of God." Leo XII (1824) gave the ideal of all organists through his vicar Cardinal Zurla: "The duty of the organist is to foster devotion, since it is for this purpose

alone that music is allowed in church."

The church organist is, then, not simply a concert performer, but has a definite mission. Elsewhere in the encyclical of Pius XII church musicians in general are called the "ministers and helpers of Christ in the apostolate," and their "eminent ministry" is spoken of. How much more apropos is this of the church organist, who is a leader of choirloft and congregation. It is coincidental that the pope should call musicians "ministers of Christ" in a musical apostolate, seeing that many non-Catholic choir-masters have the apt title "minister of music." This title betrays a deep spiritual insight on the part of its originators, in that the church musician must remember that his duties lie even beyond the mere reproducing of musical tone, of choir directing. He has a spiritual part in the formation of the congregation, and a duty of cooperation with the clergy in the liturgical drama enacted.

The Regulations on Sacred Music by Leo XIII (1884) conversely frown on incompetent organists: "Organ improvisations according to individual fancy are forbidden to incompetent persons who are incapable of respecting the laws of musical art as also those which would protect the piety and recollection of the faithful." This is a fine presentation of the ideals of the American Guild of Organists which among other things has as its goal the heightened standard of efficiency for organists and choir-masters, and in general intends to elevate the status of the church musician. An organist's efficiency or lack of it will show up especially in the art of improvisation. Not that one has to be able to improvise like Marcel Dupré! But there is the other side of the picture also—those organists who are barely able to play at all, and yet insist on filling every blank space in the liturgy with their prosaic and inept efforts.

All of us are too familiar with the great discrepancy that often occurs between these happy ideals and concrete reality. There are many kinds of people, and there are many kinds of organists. We have all at one time or another been subjected to the organist, competent or not, who, blinded by his own immature vanity, wilfully debauches his great mission of fostering devotion, and instead turns the church into an arena for his personal ambition. These are the "effect-producers," the "stop-changers," the "tremolo-struck" adolescents of the choir loft. They cannot endure the same stop combination during one hymn stanza, and between stanzas will do anything to make the congregation realize who is at the organ. There is in such organistics little of the "sanctity, greatness of form, or universality" that would let the majesty of true organ playing "fill the minds of the faithful with an other-worldly joy."

Contrary to what was often held, Luther spoke highly of some contemporary organists he heard, and in his exegesis of Psalm 150, he spoke out in favor of organ and organ music in the church. Schweitzer considered Luther as having excluded the organ from its use in divine service, perhaps because Luther had launched out against a number of things which according to him had to be excised from the existing church service, the "additamenta externa." (Luther: *Opera Latina*, 38-5) Among the things that had to go was listed also "Die Orgel" which was classed with "Und dess alles über die Nothurft . . . wieder den Glauben." (Luther: *Saemmelte Werke*, 24:403). However, history shows that in Lutheran churches during the wake of the reformation, organs were not destroyed as they were in many other communions. It is a fact that of the many sectarians that arose in the 16th century, Luther stood practically alone in his veneration of music and its place in the newly established communion. Zwingli, himself a better musician than Luther, did not approve of music with as much zeal, and had organs in Swiss churches destroyed while the musicians who had followed him stood

by helplessly and found themselves reduced to school-masters. Calvin restricted music to psalm singing for all practical purposes, though he had fine sentiments about music as such in his preface to the Genevan Psalter. In his letter to the Catholic composer, Ludwig Senfl, Luther complained that those who did not love music were like so many stumps and stones: "... qui vero no afficiunter (musica) truncis et lapidibus arbitror simillimos esse." (Enders: *Luthers Briefwechsel*, 8:277). Elsewhere he simply called such people "grober Klotz."

The facts, then, stand out in the history of the Catholic and Protestant churches that sooner or later, the organ came to be accepted as the instrument for either accompaniment of vocal pieces, or for the rendition of idiomatic organ music. We find the organ often enough replacing chant in what was called the Catholic organ hymn, organ Masses, etc., finally culminating in the great organ hymns of Sweelinck and Titelouze. The history of the great Protestant choral tradition culminating in Bach, through such people as Schein, Scheidt, Crüger, Krieger, etc., needs no introduction. What Pius XI says of organ music in his Apostolic Constitution *Divini Cultus Sanctitatem* is literally true, if we examine the magnificent repertoire of ecclesiastical organ music: "The traditionally appropriate musical instrument of the Church is the organ, which by reason of its extraordinary grandeur and majesty, has been considered a worthy adjunct to the liturgy . . ." And what grander and more majestic music can there be for the liturgical service than an appropriate selection played from Buxtehude, Pachelbel, Cabezón, Schiller, Bach, and contemporary masterpieces for organ by Sowerby, Salvador, Peeters, Alain, Langlais, Demessieux, Clokey, Van Hulse, and countless others? There is such a tremendous abundance of good organ music available for church use, that it is pitiful to hear some of the trite old favorites, that must forever issue from the choir loft, let alone the "favorite piece" which when played exhausts the repertoire of the particular "organist."

The norms of good church music, as applied to good organ music for use in church, deserve further examination, against the background of existing organ repertoire. In re-emphasizing the three qualities that good church music should possess, Pius XII further elaborates on what Pius X had already stated in so many words.

The first condition of any church music, and therefore of any organ music for church use, should be its sanctity. The holiness of the temple of God, the reverence before the *Shekina*, has been a fact based on the deepest religious convictions of all men at all times. Anything that would militate against the respect due to God in His sanctuary among men, should *ipso facto* be excluded from that holy place. Thus the pope expressly states that nothing profane should be allowed to encroach on the sacred precincts of the church. Whereas, the Pontiff treats mostly of the holiness of the great art of Gregorian chant, these same norms, he states later, must be applied to organ music. It must move the minds of the people to prayer by an art that is both sublime and holy, and by a technique that rises above superficial showiness. The essential simplicity and holiness of the art of organ music in church does not mean that the organists are to descend to the bloodless, uninspired organ music of one-stop monotony. Such music in no sense fulfills the ideal of good organ music, but rather acts as a soporific on the congregation, or else puts them on edge with the dullness of it all.

When the pope speaks of art, he does not mean dull, dead incompetence. This is the one extreme, which unfortunately most of us have had to put up with at one time or another. The other extreme, hinted at in the *Divini Cultus* of Pius XI is the irresponsible circus-music of that tribe of organists who never quite grew up and out of the callopie stage. Part of the blame for this bad taste in

organ music is put on the shoulders of organ builders who beginning in the Romance period especially tried to ape the orchestra and came up often with a monstrosity rather than anything like a balanced instrument. In doing such they often enough "diverted this magnificent instrument from the purpose for which it was intended." (*Divini Cultus*) Such organs, and the organists who gleefully exploit the many gadgets and accessories available, make a mockery of a church service. Willi Apel deftly characterizes the situation when he writes that such an instrument "is at its best with the poorest type of organ music, and vice versa." By this condemnation, we naturally do not recommend a complete regression to the purist organ, to the unchanged Silbermann organ as Bach knew it. Everything in development goes through a teen stage of immaturity, and recovers. Thanks to the conscientious organ builders of today and the advice of expert organists, who are more, namely artists, countless churches here and abroad have magnificently balanced and truly artistic organs installed. From the vaulted choir lofts of these churches come forth truly majestic, truly "holy" music, befitting the dwelling place of Jahwah, the God of Armies.

We must avoid over-interpreting the word "profane" when we speak of subversive profane elements creeping into church music, and *a fortiori* organ music for church. Here too, an objective view of moderation must be guarded. The history of contrafacts in the *Kirchenlied* should make us wary of becoming too puristic in this matter. Much non-religious music has in the course of time been baptized by the church and is now looked upon as simply sacred music. But in the meantime, such music has lost its external situational connection with its original source, whether it be a love song, or a school song. Thus, the beautiful organ chorale of Bach inspired by "Herzlich thut mich verlangen," was after all originally a German love song. "O welt ich muss dich lassen" was originally "O Innsbruck, ich muss dich lassen." Yet as long as the popular connotations still exist, music would tend to make the congregation think of the love song, or patriotic song, rather than of their prayers. This is the reason that the Catholic Church banned such operatic music from the church, not because it was bad in itself, but because Wagnerian strains and Rossinian raptures reminded the people not of God but of Wagner and Rossini. (It is the private hope of the author that neither Wagner nor Rossini will ever come into church repertoire via contra-factual procedure.)

Since Gregorian chant is for the Catholic an historic as well as artistic ideal, many composers have based their organ compositions upon Gregorian themes. The history of such composition would be a very long story. It would include Jean Titelouze's "Ave Maris stella" for organ, based on an identical theme as that of the modern composer, Nibelle. Peter Cornet would furnish a "Salve Regina." Many of the chorales of Bach were originally Gregorian Chant, such as the evident "Komm, Gott Schöpfer, Heiliger Geist;" the chorale "Christ lag in todesbanden" and "Christ ist erstanden" which both seem derived from the "Victimae Paschali laudes" of Easter. Marcel Dupré's "Le Tombeau de Titelouze," Camil Van Hulse's works, those of Marier, Demmessieux, Benoit, and countless others use chant as a point of departure. Then, of course there is always Langlais, whose arresting style combines some of the best of the modern spirit with the idealism of tradition.

The chorale tradition of the Protestant church has proved an inexhaustible source of inspiration for the organ, and the zenith that was reached in Bach has in itself formed an ideal for neo-Baroque tendencies wed with modernistic ideas. Still available for use are the many striking chorales of Karg-Elert, which though reminiscent of late chromaticism, are still quite acceptable. Present

day chorale composers, such as Sowerby, have developed a mature style which has combined some of the best features of modern tendencies with the traditional concept.

The attractive thing about the chorale literature is that it is equally acceptable in any religious communion, because of its deep spiritual content and musical worth. What Protestant organist is there who does not feel that French and German organ music is definitely "his," and what Catholic organist does not claim the incomparable Bach as his own? What better music at Low Mass or High Mass at the offertory than "In dir ist freude," "Christ lag in todesbanden," or "Vor deinem Thron?" And even with a chorale such as "Durch Adams fall ist ganz verberbt, menschlich Natur und Wesen . . ." though the doctrinal content would be unacceptable to a Catholic, the music as music is still of great merit.

Before and after the Mass the Catholic organist has opportunity to set the motif of the Sunday or feast by suitable organ music, whether of his own or of others. Can an organist think of anything more majestic to introduce the congregation into the cheerful holiness of an Easter Mass, for example, than the "Allegro" from Handel's "B Flat Concerto" before Mass, and the Bach "G Major Prelude and Fugue" after the service? And in the modern repertoire what can better lift the minds of the faithful to God than a stirring toccata by Sowerby, the "Te Deum" by Langlais, the "Litanies" of Alain?

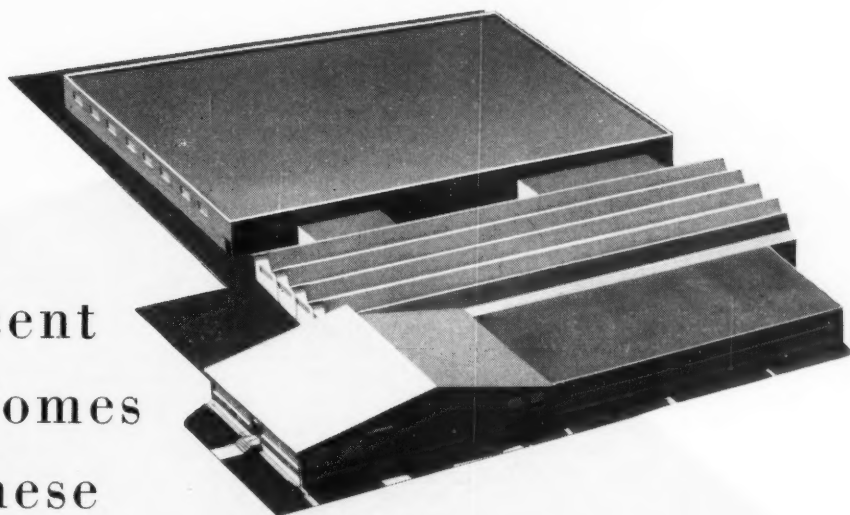
The above mentioned music, while qualifying as conducive to the holiness of the temple of God on earth, certainly qualifies as "universal and of good form," the two other characteristics of good church music mentioned by Pius XII. All music is universal, as an early musicologist Combarieu stated quite to the point ". . . c'est la force vitale elle-meme, prise à sa source, et dégagée de toutes les applications concrètes et saisie dans son universalité." Musicologists today consider it a moot question whether there is such a thing as a national music. Mere nationalistic folk song sources do not necessarily constitute a national music, just as Tasker points out, that the mere use of American Indian themes would hardly give us a true picture of American music. It is true that certain external styles will remind us of France, Italy or Germany, but, then, what is style, and what are we to say of the fusion of national styles in Bach? If you are looking for a universalist, turn to Bach.

Moreover, as far as the various communions go, often enough the *Kirchenlied* repertoire which serves as inspiration for organ composers often enough hopelessly overlaps, Catholic with Protestant. If we can speak of loan-words in linguistics, we can certainly speak of loan-music among the various churches. And it is a valid procedure. It is more often deeper than a mere borrowing; there is rather an historical cognate family of music since the 16th century.

As to the *bonitas formae*, we must be careful not to consider pre-classic and classic form as the only acceptable procedure. All music has form in some manner or other, just as all music has tonality, even Schönberg's by his own admission. Form and melody can be good no matter what period they appear in. To be avoided are the purists, such as a certain contrapuntalist who forbade his students to study Bach because Bach didn't observe all the rules; or a certain music editor who chopped off pieces of the glorious "G minor Fugue," because it exceeded the octave stretch of the "strict" fugue. Apel best characterizes this situation, by bluntly stating that there is no real fugal form but rather fugal procedure. A real artist always rises above mere form, though he will never really neglect it either.

In conclusion something on contemporary organ music deserves to be said. No organist first of all should develop into an archaist or traditionalist to the exclusion of all modern developments, whether of form or of harmonic

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system. Modern music in general has undergone a series of changes within the last forty years, and at present it is hard to make a general statement on the various expressionist, bruitist, folklorist, neo-Baroque or neo-classic tendencies. Suffice it to say that in the words of the encyclical under discussion, the church has always "furthered the progress of the arts, admitting to the use of religion anything and everything good and beautiful which the mind of man has devised throughout the course of the centuries, bearing in mind however the laws of liturgy." Hence the door is always open to sane and genuine artistic developments in church music in general, and certainly in organ composition in particular. Else, what could we say of Messiaen, Langlais and Alain, who are refreshingly different, yet withal acceptable for church use? Much of their music was of course written for concert purposes rather than for ecclesiastical use, and we should always bear this in mind, that some of our concert material will not fit well in the liturgical service. For example, Bingham's "Rhythmic Trumpet," while providing a magnificent concert selection of delightful novelty, would not go well as an offertory voluntary. Neither would Edmund Haines' "Toccata" (from his "Promenade, Air and Toccata") be a suitable piece to introduce a congregation to the Pentecost services. But what would be wrong with playing the "Air" from the same suite at the communion or offertory, or in like fashion, the second movement of Hindemith's "Organ Sonata 2?" Similarly we would hesitate to rush the congregation out of church after Mass or after some service with Garth Edmundson's "Gargoyles" from his "Impressions Gothiques." But the opening "Passacaglia" would have distinct possibilities, at some point before the liturgy begins. In his droll work "Incantations aux Fossiles," Arthur Honegger takes a distinct liking to the works of Messiaen, admitting with others, that the long textual complications could be shortened, but that nevertheless

"son invention strictement musicale est d'une si noble qualité, que je ne m'en permettrai pas la discussion." If properly registered and rendered Messiaen's "Apparation de l'Eglise Eternelle" can make a very touching and moving piece.

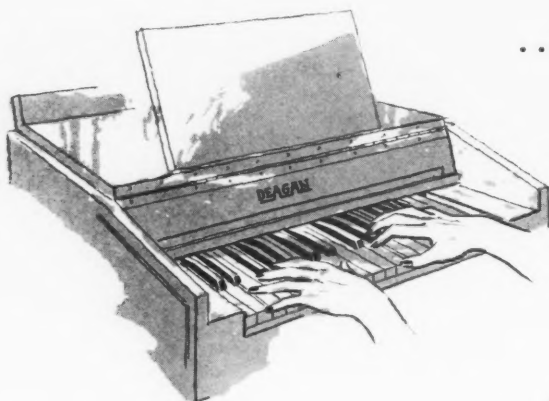
In the words of Pius XII, then, the organ "takes for itself a place of eminence" within the church. And Catholics and Protestants have so greatly enriched the organ repertoire through the centuries, that organists of today have no excuse for a lack of repertoire for the liturgical service of any communion. As Davison points out in his book "Church Music," the solution to the problems of choir and organ will devolve in the last instance on those who carry out musical ideals: "the composer, the clergyman, and the layman." The existing repertoire lies dormant, and it but remains for the sincere artist-organist to revive the truly great organ music of the past and present, and offer it at the proper times and places in accord with the ideals of all church musicians. Though the latter may disagree historically among themselves from the viewpoint of religion, they will find a refreshing unity in ideals and repertoire in the vast storehouse of music written for the King of Instruments, the organ.

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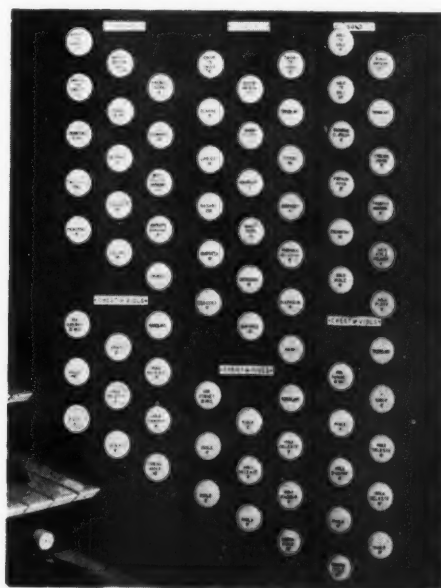
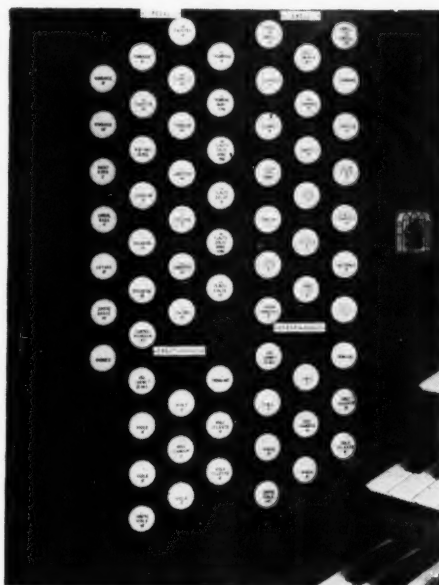
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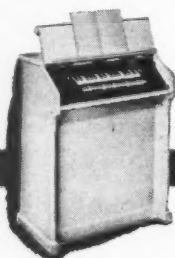
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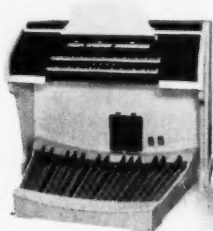
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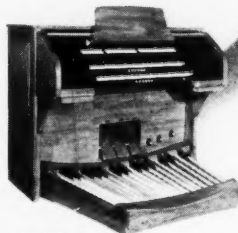
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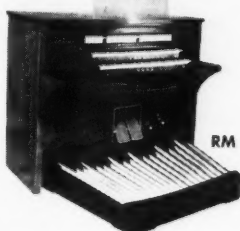
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Choir Music for the Good Friday Three Hour Service

Harrison Walker

Organist and Choirmaster
St. Andrew's Church
Wilmington, Delaware

PROBABLY not too many choirs are in the position of being able to sing for a Three Hour Service, in the middle of the day, on Good Friday. However, now that this solemn Holy Day is being more widely observed as a national "Holy Day," it is possible that more choirs may want to furnish choral music for such a service. Naturally, before any choirmaster can consider having his choir sing at such a service, the industries and businesses of his community must observe Good Friday as a holiday. At least there must be a willingness to grant the time (without loss of pay) to one's singers.

Here at St. Andrew's, in Wilmington, we have had the full choir sing at the Three Hour Good Friday Service for the past four years. We have made use of four nearly completely different arranged sets of music. We plan a fifth different musical program for Good Friday, 1957.

I realize that readers will want to know something about the type of organization which has produced the music described. With that thought in mind I will say a few words regarding my own choir, before I list the music used. St. Andrew's Choir consists of twenty-eight to thirty singers. This size was arrived at for two reasons: 1. about twenty-five singers is ample for our church building which seats about 500; 2. the absolute limit for our choir stalls is thirty singers.

Ten of my singers are paid. The number of ten professional voices was arrived at by no consideration other than what we feel to be our local needs for bolstering the volunteer chorus satisfactorily. Please understand that this does not mean a large collection of soloists. I have a splendidly gifted soprano soloist, but only average tenor and baritone soloists. We do not have a contralto soloist simply because good ones are rare locally and our funds do not permit us to meet the competition of churches which can pay more than we.

The chorus is of prime importance for our liturgical needs. However, the choice of music is often governed by the solo voices available in the organization. With reference to the division of singers in the various parts, I might say I am always a bit amused when asked how many contraltos do I think are needed for the number of other voices? If I could pick and choose the voices I would know just exactly how many I would need in each of the parts of a choir the size of mine. But what choirmaster in an average church can do that? With certain voices, five contraltos would be sufficient to balance the twelve or thirteen sopranos I usually have; but because the real contralto voice is hard to come by in volunteer groups, I generally need six or seven (sometimes eight) to properly bring through the contralto line without forcing. As far as num-

bers go, the only reason I try to have thirteen sopranos instead of eleven or twelve is to help guard against absences, which are more frequent among volunteer women singers than among men. The same general reasoning, of course, applied to the needed number in all voice parts.

All of the above reference to size of choir, type of voices, and so on, is merely to indicate that the music I will mention for the Good Friday Service is sung by the average choir with the usual problems. A completely professional choir (that envy of all honest choirmasters) of eighteen to twenty voices could adequately sing this music in any moderate size building.

Our Three Hour Service follows the quite general pattern of the ones in which the clergyman preaches an opening sermon, and then a short sermon on each of the Seven Last Words. We make use of congregational hymns, prayers, and meditations, as well as periods of silence. Generally we sing some fairly long "opening music" (about 12 to 15 minutes). We have then used choir music immediately after the sermons on the Seven Last Words, with the exception of the First Word. The decision to omit before the First Word was based on a time element. It goes without saying that a completely sympathetic cooperation between minister and organist is of paramount importance in making this long service inspiring. The same general aims must be in the minds of both. Timing is very important. Below are five sets of Good Friday music used in St. Andrew's Church:

FIRST SET

Opening Music: "The Message of Lent," Oldroyd (pp 1 and 2)

Second Word: "Blessed Jesu" (Stabat Mater), Dvorak

Third Word: "The Message of Lent," Oldroyd (pp 13-14)

Fourth Word: "Go to dark Gethsemane," Noble

Fifth Word: "The Lord will not suffer," Bach (Cantata 71)

Sixth Word: "Jesu, Word of God Incarnate," Mozart

Seventh Word: "Thee we adore" (Seven Last Words),

Dubois

Closing Music: "The Message of Lent," Oldroyd (pp 15-19)

SECOND SET

Opening Music: "Gallia," Gounod (complete)

Second Word: "Turn Thou us," Wadely

Third Word: "Teach me O Lord," Attwood

Fourth Word: "God so loved the world," Moore

Fifth Word: "Jesu, Word of God Incarnate," Mozart

Sixth Word: "Surely He hath borne our griefs," Handel (Messiah)

Seventh Word: "Lamb of God," Decius

Closing Music: "The Message of Lent," Oldroyd (pp 15-19)

Note: The theme of the sermons this time was "The Seven Sins that Crucified Jesus" rather than the actual Seven Last Words.

THIRD SET

(Adapting a major portion of Martin Shaw's "Redeemer")

Opening Music: "The Redeemer," Part 2 complete

Second Word: "The Redeemer," pp 48-71

Third Word: "The Redeemer," pp 72-82

Fourth Word: "Surely He hath borne our griefs" (Messiah), Handel

Fifth Word: "The Redeemer," pp 15-20

Sixth Word: "God so loved the world," Moore

Seventh Word: "Lamb of God," Decius

Closing Music: Choir and congregation singing the last stanza of the hymn "When I survey the wondrous Cross."

FOURTH SET

(Adapting a major portion of Handel's "St. John Passion")

Opening Music: "St. John Passion," pp 5-22

Second Word: "St. John Passion," pp 23-44 (omitting bass and contralto arias)

Third Word: "St. John Passion," pp 45-49 (ending on

second line of p 49 with the words "behold thy mother.")
Fourth Word: "The Message of Lent," Oldroyd (pp 13 and 14)

Fifth Word: "St. John Passion," (pp 49 (3rd line)-51)

Sixth Word: "St. John Passion," (p 52, inserting one stanza of a suitable chorale)

Seventh Word: "St. John Passion," (pp 61-63)

Closing Music: Choir and congregation singing the last stanza of the hymn "When I survey the wondrous Cross."

FIFTH SET

(Adapting a major portion of Bach's "St. Luke Passion")

Opening Music: "St. Luke Passion," (pp 1-20)

Before First Word: "St. Luke Passion," (pp 21-42 omitting soprano aria)

Second Word: "St. Luke Passion," (pp 43-49)

Third Word: "St. Luke Passion," (soprano aria on pp 28, 29, preceded by one stanza of an appropriate chorale for full chorus)

Fifth Word: "Ave Verum," Elgar

Sixth Word: "St. Luke Passion," (one stanza of chorale on p 55, including the Amen)

Seventh Word: "St. Luke Passion," (p 51)

PUBLISHERS

St. Luke Passion, Bach (Paterson)

Lord of our life, Crüger-Bach-Garden (Boston #2887)

Ave Verum, Elgar (Novello CMR #39)

The Message of Lent, Oldroyd (Faith Press)

Blessed Jesu, Dvorak (Presser #20281)

Go to dark Gethsemane, Noble (Gray CMR #501)

The Lord will not suffer, Bach (Cantata 71) (Paterson PT #1567)

Jesu, Word of God Incarnate, Mozart (B. F. Wood #305)

Thou we adore, Dubois (Presser #21196)

Gallia, Gounod (G. Schirmer)

Teach me, O Lord, Attwood (E. C. Schirmer #372)

God so loved the world, Moore (Novello Octavo #969)

Surely He hath borne our griefs, Handel (Presser 312-20348)

Lamb of God most holy, Decius (Augsburg St. Olaf #133)

The Redeemer, Shaw (B. F. Wood)

The St. John Passion, Handel (Paterson)

Turn Thou us, Wadely (Novello)

C and Non-C

Melville Smith

The author is the Director of the Longy School of Music, Cambridge, Massachusetts, and a TAO staff writer. Next summer he will lead the Third Annual European Organ Tour which will pay visits to famous organs and buildings in Switzerland, Germany, Denmark, Holland and England. Reservations and information are available through the Esplanade Travel Service, 76 Charles Street, Boston, Massachusetts.

A lively controversy was stirred up recently by a book published in England which classified many forms of speech, behavior and etiquette as either "U," meaning **upper-class** and therefore acceptable, or "non-U." As a result, one often hears in conversation "that is definitely non-U" where disapproval is felt.

I am tempted at this time to recommend the establishment of a similar classification for organ music, without, of course, the suggestion of snobbism which the U classification implies. The two categories, however, would be "C" and "non-C," the letter C standing for **chiff**. All organists and all listeners are now familiar with those in-

cipient or concomitant sounds which accompany the speech of certain pipes. These sounds may range all the way from the slight puff made by the air valve of a steam radiator to the sound of the swinging of a rusty gate.

Builders in the baroque period considered these sounds a part of the natural speech of pipes. Nineteenth and twentieth century builders suppressed them by means of various voicing techniques. The **chiff** has again been encouraged by contemporary builders to such an extent that "non-C" has almost become "non-U" in certain circles.

I shall not attempt to evaluate the chiff as a thing in itself. It seems much more important to evaluate organ music in the light of this important element of pipe-speech. As we play organs of the eighteenth century and organs built within the past fifteen years, it becomes increasingly clearer that "non-C" music cannot be properly played upon a "C" organ, and vice versa, "C" music is not at its best on a "non-C" instrument. Early organ music has suffered for the past hundred years from the non-C type of voicing of the romantic organ. With the smooth initiation of pipe speech which accompanied the broader and more lush tones preferred in this era, the music of Bach and his predecessors tended to be spineless and lacking in rhythm. Compensating modes of performance were adopted, such as frequent changes of stops, exaggerated tempi or frequent changes in tempo, crescendi, decrescendi—in short, "romantic" interpretation which bore little historical relation to the music itself.

But it is a moot point whether "C" music suffers more on a "non-C" organ or vice versa. Dull as this early music can sound on romantic instruments, I am of the opinion that the discomfort experienced by listeners cannot approach that of listening to non-C music on an instrument amply provided with chiff. To hear the flowing line of a cantilena by Franck, for example, interrupted at each change of pitch by an extraneous squeak at a pitch which conflicts seriously with the tone of the pipe is a truly unpleasant experience for the sensitive listener. One wishes that at least the pitch of these initial noises could bear some relation to the pitch of the pipe, if they must exist at all.

It is no doubt unfortunate that the chiff cannot be turned on and off like the tremulant. The question would then be, for the performer, "**To C or not to C!**" This would give an added dimension to performance and would furnish an additional measuring stick for the good taste of the player. It would become as important not to **chiff** in the wrong places as it is not to apply the tremulant indiscriminately. Lacking such choice, the unfortunate organist is forced either to chiff all the time, or never at all, depending upon whether or not the chiff has been built into the particular organ he is playing. The discriminating player must, for lack of any better solution, resign himself to playing only C-music on C organs and non-C music on non-C organs. Thus at least he will be approaching the kind of tone envisaged by the composer of a given period.

ALL these thoughts are aroused by the recent recital of the well-known and highly competent organist, **Arthur Poister**, in Kresge Auditorium at MIT, Cambridge. The Holtkamp organ there is, of course, definitely "C." It is possible that in an auditorium of normal musical acoustics, or in a reverberant church, the chiff which initiates the pipe speech would more or less disappear in the ensuing tone, or be so minimized as not to appear disturbing. However, since Kresge is a hall designed chiefly to favor the clarity of the speaking voice, just the opposite result seems to be produced.

The consonants of spoken words are well projected, and speech is consequently highly intelligible; similarly, the chiff of the pipes reaches all corners of the hall. The tone itself, however, tends to remain "up there" in the organ loft and seems to be highly localized. The listener down

below is often presented with a kind of **chiff music**, which fascinating as it may be in itself does not in many cases represent faithfully the intention of the composer.

The program presented by Mr. Poister contained unfortunately a large percentage of non-C music (see page 54). There is hardly any necessity of appraising the performance of this artist, whose qualities as a recitalist are well known. On the whole the C-music came off splendidly. The non-C music was less fortunate. Apart from the disturbing chiff, foreign and destructive to the mood of this music, the organ often seems just too small for the auditorium. Since no reverberation can be counted upon to make a few pipes sound like many, as is often the case in a fine stone church, one often wishes for more volume in the climaxes of a Franck chorale or a Widor symphony.

It will gradually become apparent what music can and should be played upon such an instrument, mercilessly exposed by its placement, the short period of reverberation of the auditorium, and the nature of its voicing. C-music will come off best. If non-C music must be played, the performer would be wise to find as many non-C registers as possible and to shun the disturbing factors of C-voicing as much as he can. In this way, a legato line of beauty may perhaps from time to time be heard, especially if the super-legato touch be used.

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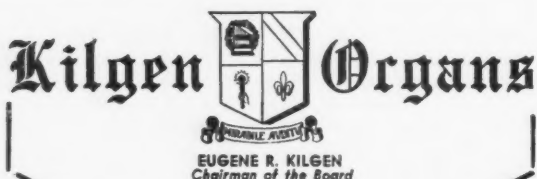
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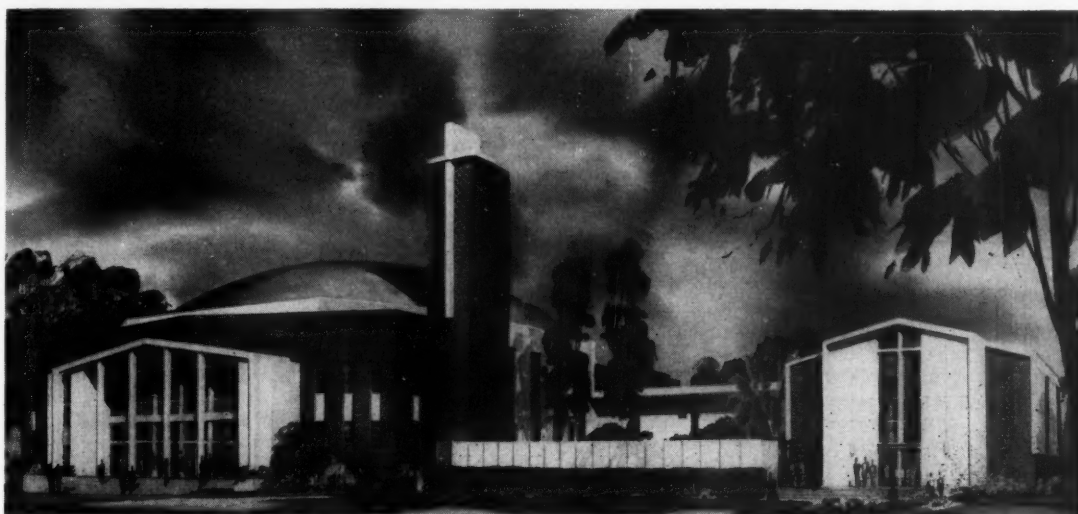
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REVIEWS

RECITALS AND CONCERTS

ORATORIO SOCIETY OF NEW YORK, William Strickland, musical director; Sylvia Strahman, soprano; Beatrice Krebs, contralto; Albert DaCosta, tenor; Clifford Harvuot, bass; Ernest White, organ; Paul Maynard, harpsichord; the chorus and orchestra of the Society.

THERE are several reasons why Robert Dalley-Scarlett (see December TAO, page 406) would have been pleased and elated at the 133rd performance of Handel's "Messiah" in Carnegie Hall the evening of December 14. The reasons are included in the program note which I quote: "The listener will note that only half of the Oratorio Society's Chorus is used. In keeping with the desire to create a performance more in the style of Handel's day, we have not only limited the size of the chorus but the orchestra has been divided in two parts; a concertino (to accompany the solos with the harpsichord) and a ripieno (or tutti) orchestra. The division of the orchestra is indicated in the original manuscripts.

"This may be observed tonight; the concertino, harpsichord and soloists are on your left, the winds in the center and the ripieno orchestra is on your right with the organ, trumpets and tympani.

"In addition, we have made extensive use of vocal ornamentations and cadenzas, a practice of Handel's day, in keeping with the operatic nature of his oratorios. We are told he wrote his oratorios as entertainment—entertainment on a sacred subject in the case of 'Messiah,' but nonetheless operatic in its style and conception. It is in the belief that this music sounds best when done in this manner that we offer you the performance tonight."

Your reporter assumes that much the audience heard came as a considerable surprise for the thought and scale of this performance was greatly different from that heard by the same Society in past years.

William Strickland is a dynamic, purposeful conductor for whom I have admiration. His control over the vocal and choral forces was excellent, and would have been equally so over orchestra if the demands of the musician's union today did not preclude anything approaching adequate rehearsal time. The orchestra played ably despite this, however, and my only criticism would be of the concertmaster whose playing was altogether too passionate for stylistic appropriateness.

Of the four soloists I felt Miss Stahlman towered well above the others. Her ornamentations and colorations were intelligently integrated into her singing. The other soloists' efforts while acceptable were rather pedestrian and I felt their ornamented phrases and cadenza cadences were too studied to be quite natural.

Any performance in Carnegie Hall should theoretically be judged entirely on its own merits. On the other hand, it is difficult for a reporter to feel completely fair about judging a chorus which he knows to be made up of amateurs. It was obvious that Mr. Strickland was striving for a fine polish rather than sheer mass of sound for its own sake. In this he was partially successful. By holding down the size of the chorus, the lines of the voice parts shone through excellently; but the *mezzo voce* singing sounded timid rather than gentle.

For many in attendance this was likely the first time a truly complete version of the oratorio had been heard. The performance took just over three hours, yet I had no feeling of undue length and this I attribute to the realistic tempos, the *élan* with which the music progressed, and the thought and hard work behind the presentation. It will no doubt take a number of years to persuade the die-hards to like

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"Messiah" in this fashion but I feel quite honestly that Mr. Strickland's concept is so much closer to the composer's intent that comparisons with the customary lugubrious efforts everlastingly encountered are ridiculous.

For the future I'll take this work in the concert hall where it belongs. My congratulations to Mr. Strickland and his forces for a stimulating and enlightening evening, and my wish for his continued success as both he and the Society grow.

Ray Berry

ARTHUR POISTER, Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, Massachusetts, November 20.

Prelude and Fugue in E Major
Two Chorale Preludes
Toccata in F Major
Two Chorale Preludes
Chorale in B minor
Benedictus
Four Chorales
Symphony 6

Lubeck
Bach
Bach
Brahms
Franck
Reger
Peppling
Widor

For comments on this performance please refer to the article C AND NON-C by Melville Smith, on page 48.

AMERICAN CONCERT CHOIR AND ORCHESTRA, Margaret Hillis, Director; Marjorie Wallock, Florence Kopleff, Walter Carringer, Frank Guarrera and Michael Therry, soloists. The Town Hall, New York, December 10, 1956.

All Creatures Now
Say dear, when will your frowning
Cori die Michelangelo Buonarroti il Giovane
(American Premiere)

Bennet
Weelkes
Dallapiccola

Magnificat
Die erste Walpurgisnacht, Op. 80

Bach
Mendelssohn

THE high point of the evening was a near miraculous performance of the Mendelssohn cantata, which had me tumbling off my seat in delirium and, at the end, hurting my hands clapping so hard (Anyone who objects to these subjective reactions will be mollified by the statement that the phrasing, interpretation, discipline, and élan of the group were first class.). Next, the Dallapiccola choruses (see below) were effective and colorful, and enthusiastically received. The other two works were performed rather dully.

During the first two items and the fourth (Bennet, Weelkes, Bach) I found myself disappointedly making excuses for the group, citing for example, the acoustical deadness of the hall, but in the end, the reluctant conclusion forced on me was that there was no momentum

in the rhythm of the music, resulting in a constipated clockwork effect. The double bass player, in the Bach, showed a real talent for sawing wood, but it was with a dread fascination each time that I saw him reach for his bow. The solo cello, however, played so delicately and with such sensitivity that I wished he could have had the "Quia fecit" to himself without the comparatively insensitive singing, however competent, of Michael Therry. Florence Kopleff sang effortlessly with rich velvety tone and artistry; hers was the solo performance of the evening, and it was very beautiful. For the rest, I was left wondering whether Bach would have been happy over an astirgent performance of his Magnificat, and though the question will never be answered, I am still left wondering why it occurred to me to ask it. Miss Hillis should treat Bach to a little more of the love which she lavished on Mendelssohn.

The music of the Michelangelo Buonarroti choruses, composed by Professor Dallapiccola of the Queens College of the City of New York, was a fascinating set of modern madrigals. The first struck me as a lament in feeling, the second as a sad piece of a more aggressive nature. The third and fourth with small orchestra were scored for flute and piccolo, oboe, clarinet in E flat, clarinet in B flat, bassoon, two horns, two trumpets, trombone, tuba and piano (!), and one each of violin, viola, cello and double bass. The clarity and color of Dallapiccola's use of these instruments was masterful in the Respighi manner, but more mature and serious. In mood, the third had an atmosphere of a countryside, while the fourth was pert at the opening and cynical at the close. The ladies of the choir sounded supremely confident—perhaps a little more so than the men—but the execution of what appeared to be a tricky work was admirable.

The brilliant performance of a difficult and rewarding modern work, and the sweep, momentum, magical scherzo and dramatic qualities of Mendelssohn's cantata made this concert memorable. The audience applauded vigorously and long, and Margaret Hillis had many curtain calls.

Alastair CasselsBrown

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E. Power Biggs continues his Bach recording project with a long-needed set of the eight little preludes and fugues, here played on eight different classic organs in Europe. Students may

now study this important music in authoritative performances while comparing authentic instruments from the 15th to the 18th centuries. From the small 7-stop Prescher organ (1610) in the Monastery of Monchsdegingen used for #4 to the magnificent Moreau instrument at St. Jans Church in Gouda (1736) featured in #6, these are stimulating sounds, both historically and tonally. Otto Beuren's largest Riepp organ (the "Trinity," 1759-64) and the G Fantasy provide an ideal climax for this disk. Music, organ and acoustical settings combine in some truly exciting results. As would be expected pitches vary; playing and recording are uniformly excellent.

Who else but Mr. Biggs could have conceived and successfully completed such a worthwhile project as the Mozart Organ Tour? Listening to these famous instruments, many of which Mozart actually played, one cannot help but marvel at modern recording techniques. Add to the sounds Mr. Biggs' written description of the trip with its wonderful photos, amusing anecdotes, quotations from Mozart's letters, notes on the music, etc.—the result: increased knowledge and appreciation. As one of

many financially unable to make even a limited "organ tour" of Europe—let alone the U. S.—I feel increasingly indebted to Mr. Biggs for his outstanding recorded contributions of this type.

As for the music, three of six sides are devoted to the 17 delightful church sonatas composed for services in Salzburg Cathedral where these recordings were made. The present Mauracher organ dating from 1914 includes a number of the original stops from the Egedacher instrument of 1705 on which Mozart played. Mr. Biggs is assisted in this performance by Bernard Paumgartner and the Camerata Academica of Salzburg. While many of these sonatas have very limited organ parts (K. 336 probably has the most extensive and important organ score), they are all most engaging and rewarding music whether it be one's first or 40th hearing.

The solo organ pieces are actually arrangements of other Mozart works, unless those composed for mechanical organ (the two fantasias and the andante) are considered true organ music. All of them sound well as organ music, but particularly thrilling to me are the two Fantasias. K. 608 is recorded on the world's largest church organ, in

Passau Cathedral, an impressive sounding Steinmeyer installed in 1928. To my ears this is the most exciting overall combination of music, instrument and performance in the album. K. 594 is a close second as played on the organ built by Michael Stumm (1745) for the Schloss Kirche at Kirchheimbolanden. The Andante (K. 616) with its delicate and charming variations is performed on the small instrument of 1730 in St. Bartholomeus Kirche at Morlenbach. Here the incomparable Biggs touch is much in evidence to enhance the musical results recorded. Space prohibits further discussion of this set, but don't fail to see and hear it for both records and album notes are packed with hours of pleasure and profit.

PIERRE COCHEREAU. London L'Oiseau-Lyre 12" 1.p. OL-50103, \$4.98; Symphony No. 2 in E, Opus 20, Vienne. London L'Oiseau-Lyre 12" 1.p. OL-50112m \$4.98; Symphonie-Passion, Opus 23, Dupré. Cavaillée-Coll organ in Notre-Dame Cathedral, Paris.

For top notch recorded organ sound these two disks can't be beat. Here is Vienne's grandiose music ably re-created by his most recent successor on the very instrument for which it was composed. Organists are well acquainted with this composer's eloquent writing in the cyclic form. There are moments of boredom and inconsistency but many more of sheer beauty and delight. The ever popular Scherzo with its gay and delicate movement, the often rich Cantabile, and the thrilling full organ passages of the Allegro and Final are highpoints.

If you like Dupré's highly dramatic program music, you'll find this recording all that could be expected in the way of a faithful and realistic performance. Certainly nothing is more thrilling than the long build up of the final movement (Resurrection) to its triumphant climax. This should tingle the spine of any organist worthy of the name. The Dupré record jacket includes a complete stoplist of the magnificent and historic instrument used.

WALTER KRAFT. Vox album DL-223, three 1.p.'s, \$19.50, using the Riepp organs in Ottobeuren: South German Baroque Organ Music.

Would that space permitted a detailed analysis of the treasury of recorded music within this superb album. Most organists are familiar with the famous Riepp organs of the Benedictine Abbey in Ottobeuren, especially the larger "Trinity" instrument already recorded several times previously (see the Biggs review above). This set gives us not only three full sides of the large organ but an equal number featuring the smaller 2-manual "Holy Ghost" instrument.

The music includes two sides each of varied compositions of Pachelbel and Froberger, plus two sides devoted to the

works of Muffat, Kerll, Speth, Kolb and Schneider. It is obvious that Walter Kraft knows how to play the music of this period as well as how to register it in proper "baroque" fashion without harshness and/or top-heaviness. In fact, unlike so many hi-fi organ releases, this one seems primarily concerned with musical results rather than mere recording of the widest possible range of volume and vibration frequencies.

Not the least feature here is the wonderful 32-page booklet (available separately at \$2.95 and well worth the price) with notes on organ history, instruments, composers and music, by Kurt Stone. Included among the well written text are several excellent photos, charts and musical examples. Topping off a significant collection of music, the refined artistry of Mr. Kraft and the scholarly album notes is a superior recording and pressing job which makes this set one to be sought and savored.

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C. A. Scholin—"The Infant Babe," G, 5p, e, 20¢. Mr. Scholin has tastefully arranged an old Polish carol, giving the melody to the Juniors, or a solo voice, and building up a pleasing and stirring accompaniment by full choir.

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Kittan-Schreck—"Nunc dimittis," Ef, 7p, e, 20¢; a well written as well as a highly devotional canticle for the evening service. With our modern practice of ending the Lord's day at noon, Evening Prayer is going out, and with it the use of the lovely works that we of the older school recall with affection. If you are fortunate enough to have an evening service, we recommend this.

Klaue-Wismar—"Wake nightingale, awake," G, 3p, 18¢; a short 3-part hymn-anthem with a solo obbligato; singable and pleasant.

Johann Pachelbel—"Psalm 46," C, 21p, m, no price listed. This firm continues its presentation of the motets of Pachelbel; this one being on the order of those offered before but not quite the same high standard. The usual type of double choir, with an introductory antiphonal chorus, then the chorale in a long line sung by sopranos, the other three parts doing the familiar 8th-note figure underneath. The low tessitura of the chorale sets the whole work in such correspondingly low pitch as to make it lose brightness; and this, combined with an unrhythmic translation, produces an effect everywhere disappointing. Our "baroque" brethren will nevertheless rejoice in it.

Lloyd Pfautch—"Thy little ones are we," F, 3p, e, 18¢. Concordia gives us music of every grade. This is a 2-part setting of an old Danish carol by J. A. F. Schulz (c. 1800). It is for children, and the imitation between the voices will prove attractive to youngsters.

MUSIC FOR ORGAN

Gilman Chase



CONCORDIA PUBLISHING HOUSE, 3559 S. Jefferson Ave., St. Louis 18, Mo.

Samuel Scheidt: Magnificent quintet, \$1.50. A very handsome edition of some interesting organ pieces, admirably edited by Dr. Heinrich Fleischer. The music is urtext throughout, with all editorial suggestions clearly marked. Dr. Fleischer's registrations seem most interesting and clearly appropriate to the text. I would be strongly inclined to perform this work

(Continued on page 61)

EDITORIALLY YOURS

Design for Worship

THERE are some who are acquainted with the editor's work in the past few years in the practical field of acoustics. In addition to lectures, forums and articles, a considerable amount of my time is devoted to the study of architectural designs for new churches across our land.

A few conclusions may be drawn from this study. First, there are apparently all too many architects who need more education, to bring their design creations up to date and in line with religious thought and principles and requirements, in the many denominations today. Blueprints evidenced in leading architectural journals are, I suspect, the results of clients' demands and consequently the architect cannot be wholly blamed in numerous instances.

Notwithstanding the many church-clients who so wrongly state **solutions** rather than **problems** to architects, there are too many churches being built today which in finality have either ignored altogether or were not cognizant of many of the requirements for realistic fulfillment of music in worship.

Methodists, Presbyterians, Baptists and other similar denominational bodies are aping the divided chancel and organ plan which for many years was almost standard practice in the Episcopal church. This is highly regrettable, especially since more and more instances of dynamic designs for Episcopal churches have abandoned this never good organ-choir placement for better solutions. I note that in a few cases even new Roman Catholic churches are following the "chancel pattern" with all its obvious obstacles for best presentation of worship music.

It is not for me to state what is right choir-organ placement as a generalization. This is something which must be the decision of a particular church, upon whom rests the responsibility for determining in precise terms what the role is that music plays, and from this so inform the architect.

My mail contains an almost constant stream of wails and complaints from organists and choir directors who are hampered by unwitting and ungood architects and/or church building committees. **Those church musicians who have not provided themselves with reliable ammunition and education through assiduous research into their own problems** have only themselves to blame if the church they serve builds a worship area which is not felicitous for producing fine music in worship.

Superimposed upon basic architectural design, of course, is the shocking, needless and wasteful amount of acoustical absorbents permitted in church construction today. The blame may be the architect's—or some acoustical super-salesman who knows nothing of the realistic demands upon sound for dynamic worship—perhaps the unwitting insistence of some wealthy member of the parish who wants his church to have **just what that other church has**, whether or not this has the slightest to do with the price of eggs.

Let's back up a moment to these requirements for choir and organ in worship. As stated above, such demands will be governed largely by the individual church of a particular denomination. Certain questions should always be considered: 1) is the choir a part of the clergy and related closely to this facet; 2) is the choir basically a part of the congregation, therefore most logically placed with this element; 3) is the organ-choir segment an independent

unit whose participation is a thing apart in all ways?

If this information can be secured and presented to an architect he can then relate his design to this need. Whether or not it is a right thing to do, I shall state a few ideas of my own for you to throw right back at me if you so desire.

If the choir-organ unit is considered part of the clergy it should be related physically with the part of the building where the clergy operates. This could of course include the abomination of the divided chancel plan, but not necessarily. Unless an altar or communion table is required to be physically affixed to the east wall, turning about of chancel and sanctuary areas can be easily accomplished. In other words, the communion table is brought forward and the choir-organ unit is placed behind it. This, it will be noted, separates choir and organ from the congregation.

When the choir-organ unit is considered a part of the congregation what better placement could there be than the rear gallery? From this vantage point, choir and organ can bolster the congregation. The fluidity of arrangement here possible, with movable chairs and/or risers for the singers, who are backed by the organ itself, is from many standpoints the most ideal to be found for the projection of worship music, provided that floor, walls and ceiling of the choir-organ area are of hard surfaced, highly reflective materials.

The independent choir-organ unit will permit of various placements in the worship room and the best choice will be a matter of individual selection for an individual building.

In my experience I have found most church architects a most amenable and willing group. The finest architects I have encountered almost invariably admit openly that they need much assistance on the requirements for all facets of the organ-choir area. They literally beg church-clients to afford them the utter requirements of close liaison with the organ builder so that mutual problems may be solved while a church is yet a design on the drawing boards.

It is a miracle to me that many churches today are no more of a mess than they are. Visually, so much virility has been strained out in striving to make churches look like kingsize living rooms or boudoirs that dynamism is almost impossible. The padded-cell auditory result in these churches is such that nothing more than a perniciously anemic imitation of either speech or music is possible.

If an organ has been thought of at all, it has been only at the last moment, when the building design has been determined and construction permits let. A workable, realistic organ placement can then be accomplished only by major revisions at major expense.

Apparent in the design of many churches is the indication that an electronic instrument will be used. Electronic instruments are here to stay and we may as well make up our minds to it; but for those who play them as service instruments, even electronically produced sound will suffer badly from poor design and placement. With the exception of one or two pamphlets on the subject, there is nothing to my knowledge now available to help a church or its architect with the problem. There is not yet anything available on the subject of acoustics for churches

although I am informed there will be, some time in the relatively near future—a pamphlet sponsored jointly by the American Institute of Architects, the Associated Organ Builders of America, and the American Guild of Organists.

I make this suggestion to you readers. If you are enough

interested in your problems, write them to me and when a composite picture of sufficient scope can be ascertained, TAO will try to do something about it. I am not immodest enough to believe I can cause any revolutions but I do believe that until church musicians add action to their thinking, it will be well nigh impossible to better yourselves or your working conditions.

It is imperative that all who plan to attend the INTERNATIONAL CONGRESS OF ORGANISTS, London, England, July 27—August 2, make all travel and hotel reservations not later than March 1. To secure all information, wire or write American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y. Full details will be sent you by return mail. Act now before it is too late to take advantage of such an opportunity.

TAO on Microfilm

ARE you having space problems? Are you busting out at the seams? TAO reminds you that one of the most efficient space-savers we know of is that of preserving information on microfilm.

For regular subscribers only, The American Organist is

available in this medium from 1950 forward through 1956. As soon as the 1956 index has been completed and published and has been integrated into TAO, Volume 39, University Microfilms will have the past year of the magazine for you. The cost is unbelievably small, too. We suggest that you write University Microfilms, 313 North First Street, Ann Arbor, Michigan, for full details.

(Continued from page 59)

as Scheidt intended, using the choir (plainsong) on the odd-numbered verses and the organ pieces for the even-numbered ones. "This," we are informed in the comprehensive preface, "is a lost tradition that might well be restored. Scheidt's Magnificats for organ were not intended as preludes or intonations. His indications clearly state that his aim was a performance of the canticle in which choir and organ take part alternately." Teach your choir to sing the plainsong verses musically, and then perform this Magnificat as the composer intended. The results can be most satisfying and inspiring to all concerned. Perhaps Dr. Fleischer will now tackle Frescobaldi's *Fiori Musicali* and come up with some cohesive groupings similar to this.

LE GRAND ORGUE, 476 Marion St., Brooklyn 33, N. Y.

Samazeuilh: Prelude, 3p, 1

R. Vierne: Meditation, 5p, 80¢

Ropartz: Pièce Religieuse, 5p, 80¢

Maleingreau: Offrande Musicale en Ut, 6p, \$1.50

Kee: Six Short Psalm-Tune Preludes, 13p, \$2. Since I began reviewing organ music for TAO last July, I have received some 16 new issues from Le Grand Orgue catalogue—I suppose "new" is hardly the right word, for these are mostly photographic reprints of earlier editions of music now in the public domain. May I urge all church organists to inspect the five pieces listed above. You will find them refreshingly different from the usual war horses organists persist in dragging out year after year. You will enjoy playing them and your congregations will be richer for having heard them.

ZANIBON, Padua, Italy (available through World Library of Sacred Music, Cincinnati 14, Ohio).
Azzolino Bernardino Della Ciaja (1671-1755):

12 Soggetti, 6 Ricercari, Organ Mass, 15p, no price listed.

The many short pieces in this collection will remind you of Frescobaldi's *Fiori Musicali* and they are equally useful.

Ciaja: Two Pieces for Organ (Siciliana and Canzone, 10p, no price listed.

The publisher's title is a bit misleading. These are transcriptions of cembalo pieces and I assure you they are stunning works that will sound perfectly well on the organ. The Siciliano is a haunting thing of great beauty, while the Canzone is spirited and brilliant—and quite difficult to play. Both will be refreshing additions to your repertoire.

Bernard Pasquini: Seven Toccate (for organ or cembalo), 20p, no price listed.

Here again the music is reminiscent of Frescobaldi and quite as interesting musically. As most every toccata begins with sustained chords the prospective player will do well to read and absorb the Preface to Frescobaldi's *Fiori Musicali* (translated in Dolmetsch's "Interpretation of the Music of the 17th and 18th Centuries." If you apply Frescobaldi's teachings you will arpeggiate the beginnings of the toccatas and employ great rhythmic freedom throughout. In all of these volumes the long Prefaces are gold mines of interesting and valuable facts.

ST. MARY'S PRESS, 145 West 46 St., New York 36, N. Y.

The editor of this remarkable operation, Ernest White, is performing a great service to American organists in making available to them some very choice, hard-to-get volumes of organ music. These volumes are photographic reprints of the original out-of-print editions, and the price is most reasonable: \$3 per volume, postpaid. The editing is limited to interpolated registrational suggestions of practical value to performers.

Clerambault: Two Suites; Guilain: Four Suites; Dandrieu: Offertoires, Magnificats,

and Pieces. Two Volumes.

All of these interesting volumes have plastic-ring backs for music rack ease, and are handsomely printed. These books are titled "The Well Tempered Organist" and I urge every professional organist to add them to his library without delay. These are bargains! St. Mary's Press has also issued two interesting contemporary pieces worthy of your attention.

Lumby: Background for a Worshipper, 4p, \$1. A fresh approach to the meditation idiom. Within this contemplative structure you are offered a silver-platter chance to show off your best solo ranks to best advantage. I like it.

Bianchini: The Mourning Dove, 5p, \$1. In spite of her Italian name, the composer is a Frenchwoman, a pupil of Dupré and Messiaen, and her music is a reflection of this school of composition. While this piece is not for the timid performer, its musical values put it above the arid chord-splashing of the Messiaen cultists. The younger fry will gobble this up, and I hope they play it often, for it is an exciting episode in contemporary music.

CARL FISCHER, INC., 62 Cooper Square, New York 3, N. Y.

The Organ in Church. 32 original compositions and arrangements by Dr. Frank W. Asper, \$2.75. Anyone who has listened to the weekly broadcasts from the Tabernacle in Salt Lake City and has heard the quiet, tranquil music which the Tabernacle organists offer with regularity, will know immediately what to expect from the contents of this volume. There is nothing here to tax the technique of any player, nor, I might add, is there much which will add to the musical status or prestige of the organists using this material. I do not infer this is not good stuff, necessarily, but there is such a wealth of better material. Too, I will quarrel a bit with Dr. Asper's "editing" of certain Bach organ pieces for I feel to try to "improve" on Bach is a questionable practice. For the most part, these pieces can be used for those moments known by so many church musicians as "periods for innocuous background mutterings."

R. B.

You, the Reader

Los Angeles, California

This letter might be headed "A Plea for Standardization." Actually this is by no means a new subject. Several attempts have been made in years past to establish some sort of standard for console dimensions and controls. The so called "AGO" specifications helped for a while. Then manufacturers side-stepped most of their recommendations.

Today most electronic organ builders claim at least one of their models is "strictly AGO." Since my firm manufactures the largest variety of pipe-organ-like consoles we too claim some similarity to these old AGO standards. However, anyone can detect gross discrepancies in all the various brands, and actually none are more than 50% adhering to specifications.

It is my suggestion that we appoint a new standards committee for the electric, electronic and reed organ console builders to abide by. Even the pipe organ console firms would do well to have representation. In this way the buying public might begin to have some confidence in sales claims. A student organist would not be utterly confused by the extremely different placement of controls on various models.

In my files are dozens of complaints from organ buyers, many worthwhile suggestions, and several excellent console blueprints. I will be glad to make this information available to such a standards committee. Once such a program is carried out the problem of teaching, playing and purchasing will be greatly reduced. Do I hear an Amen?

Robert L. Eby
Electronic Organ Arts

Kansas City, Kansas

It was interesting to note the comments in your You, the Reader column with regard to "Do-It-Yourself" problems. May I suggest that organ enthusiasts who wish to do things themselves contact a good local organ builder in their district and persuade him to act as instructor.

Maybe one of them has room where they could meet say once a month to discuss problems and other matters. Possibly they might be able to organize a workshop for practical demonstration and instruction. Should they be within easy reach of one of the larger firms, it might be possible to arrange for one of the specialists to give a talk on his section of the industry. This would provide a grand opportunity for both sides to air their views and problems.

One word of caution: please be kind enough to remember that the service man may be learning, too. I do think that to protect the interests of both parties a concise written agreement should exist no matter how small the amount of work involved, when an organ is being repaired and serviced.

The cost of organs will no doubt increase in the very near future. The older tradesmen are retiring and the present low wages do not encourage younger men into the trade.

So I hope all churches will take the best possible care of their present instruments. They may not be able to afford another!

Clifford J. Bennett
Organ Builder

Staten Island, New York

Regarding your S. O. S. in the December issue of TAO, please be advised that I would be glad to help out other amateurs to the extent of my ability and available time.

At present I have two projects in progress. One is a new unit type organ using the pipework of an old Estey. This I am installing in my church. The other is a rebuild of a small unit organ which is to be installed in my home. As you can readily judge, my time is pretty well consumed.

Several years ago, when I started this organ building game as a hobby, two pieces of literature served as my "bible," namely: Barnes *Contemporary American Organ*, and the catalogue of the Organ Supply Corp. of Erie, Pa. Believe it or not, you can get a wonderful education from a supply house catalogue. Several other books which I have found in the larger public libraries here in New York City are Audsley's *Art of Organ Building*, Whitworth's *Electric Organ*, and a very old book entitled *Organ Building for Amateurs*, by Mark Wicks. This latter book has an unusually interesting treatment on the subject of making pipes of paper, which I would like to investigate more when time becomes available. My oldest son and I slapped several pipes together one Sunday afternoon and produced some rather interesting diapason and string tone—all from brown wrapping paper, scraps of wood and hot animal glue. I'd like to hear from anyone who might have worked along these lines.

If I could be of some help to any of the

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

Stephens College
Columbia, Missouri

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DAVID HEWLETT

CALVARY CHURCH

NEW YORK

amateur organ builders who subscribe to TAO, I would be more than glad to do so. You will note that I use the wording "amateur organ builder" as against "do-it-yourself." To me, the words do-it-yourself have the connotation of a person with not too much skill or ability making a one-shot stab at a project without having done much research into the problem. On the other hand, most "amateur builders" whether they be radio, organ, or what have you, have acquired considerable skill and talent in the creation of their particular project, and most certainly have spent many hours in study, design, and research.

Ralph A. Clawson
244 Lawrence Avenue
Staten Island 10, N. Y.

Seattle, Washington

I have wanted to write you for a long time, but the opportunity with sufficient time to do so just never seems to present itself. In any case, may I add a word of warm commendation for the excellent job which we here in the Northwest think you are doing with TAO?

If you would have any need in the future for statistics of any kind please let me know. For nearly 25 years now I have com-

piled immense files of information and specifications on over 100,000 pipe organs in this world. This includes over 50,000 in the U. S. and 13,000 in the British Isles alone. I should be happy to supply any information needed. My record library has also grown to a surprising size!

Eugene M. Nye
12037 Dayton Avenue

TAO thanks Mr. Nye for his kind remarks and hopes that his compilations may be of value to other readers. The Editor

Watertown, New York

I noted the S. O. S. in the December issue. If I can be of assistance to you, please feel free to call upon me. The organ in my home is my own product, and besides being an engineer, I am more or less a professional organ builder, but only work at it in chosen spots and instances (in other words, my clientele is rather select).

John Van V. Elsworth

Los Angeles, California

I have read with interest your editorials entitled "The American Composer." You are to be commended for having devoted so much time, effort, and space to the cause of American organ music.

In your third editorial you state you are "tossing the ball" in hope that enough persons will be interested to catch it and carry it to advantage. May I just bounce the ball by asking what composers you consider first rate? I am greatly interested in this subject and suggest that it might be worthwhile for you to publish a list of contemporary compositions for organ that you consider "top drawer." Even the omission of the names of certain composers and titles might receive a response from organists

and composers that would reveal a healthy display of concern—perhaps, one phase of the "overt activity" which you seek.

Your review of the AGO national convention, in particular, your comments on Clarence Mader's recital, convinced me that you are siding with the "numerous pedagogues around the country who play down contemporary composers so viciously." The type of program Mr. Mader played should be encouraged rather than dismissed with joviality.

I certainly concur with the suggestions in your current article and hope that my response to your challenge will be just one of many. I trust that I can continue to ally myself with your worthy campaign.

Rayner Brown

Reader Brown's attention is called to the listing on page 402 of December TAO and numerous composers and works available through the American Composers Alliance; and to "American Organ Music" on page 18 of January TAO. These lists will be amplified from time to time.

TAO does not agree that Mr. Mader's recital review in last August's issue even implies any quarrel with contemporary music. Rather, this was a reviewer's comments on the particular pieces played at this performance. As a matter of fact, the editor has a special fondness for the contemporary scene and will continue to do all in his power to foster it in the future. The Editor

Recitalists

ROBERT SCOGGIN

Patricia Scoggin, cellist
Handel-Biggs, Fireworks Music
Arne-Hawke, Flute Solo
Franck, Bm Chorale
Marcello, Am Sonata
Godard, Sur le lac
Bingham, Roulade
Scoggin, Christ in Gethsemane
Bach, F Toccata

HARRY E. COOPER

Calvary Baptist Church, Newport News, Va., for the dedication of a Reuter organ, April 29:
Dubois, Fanfare
Bach, Dm Toccata and Fugue
Karg-Elert, O come with Thy grace
Fielitz, Hymnus
Ravanello, Christus Resurrexit

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Stephen Wise Free Synagogue
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Teacher of Organ, School of Sacred Music
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Instruction

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Mus. Doc.

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DETROIT

Russell, Bells of Ste. Anne de Beaupre
deBricqueville, Etude for pedals alone
Weaver, Squirrel
McAmis, Dreams
Frysinger, Song of joy

MERLE ROBERT PFLUEGER
dedication recital on a new Moller organ in
the First Lutheran Church, Mitchell, S.D.,
June 10:
Dunstable, Agincourt Hymn
Corelli, Adagio
Bach, O God, Thou faithful God
d'Aquin, Cuckoo
St-Saens, Swan
Purvis, Prayer for peace
Carre, Elegy of the bells
Davies, Solemn melody
Kjeldaa, Prelude on "God bless our native
land"

Langlais, Fugue, Chorale and Variations
G. RUSSELL WING
Westwood Community Methodist Church,
Los Angeles, July 8:
Bach, Rejoice Christians
Reger, Lord have mercy upon us
Purvis, Dearest Jesus
Karg-Elert, Passacaglia on "Jesus my joy"
Whitney, Kentucky mountain spiritual; Im-
provisation on "All hail the power"
Bingham, Rise up, O men of God

WALTER N. HEWITT
dedicating the new 2-15 Austin organ in
The Wyckoff Reformed Church, Wyckoff,
New Jersey, June 17:
Bach, Em Prelude and Fugue; I call to Thee
Buxtehude, Te Deum; Lord, to me, poor
sinner

Haydn, Musical Clocks
Karg-Elert, By the waters of Babylon
Carre, Elegy of the Bells
Rowley, East Wind
Handel, Thanks be to Thee, O Lord

CLAUDE L. MURPHREE
Auditorium, University of Florida, July 15:
Boellmann, Dm Toccata
Widor, Symphony 3
Buxtehude, F m Prelude and Fugue
Jenkins, Deirdre of the sorrows
Edmundson, Gigue
Courboin, Belgian mother's song
Elmore, Rhythmic Suite
EVERETT JAY HILTY
playing in the First Presbyterian Church,
Sante Fe, N. Mex., July 18:
Bach, Dm Toccata and Fugue
Stanley, Voluntary No. 5
Selby, Voluntary in A
Couperin, Bells of Arcadia
Rameau, The Hen
Peeters, Elegie
Boellmann, Ronde Francaise

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Miller, Thakay Yama
Langlais, Ave Maria, Ave Maris stella
Diton, Swing low, sweet chariot
Karg-Elert, In dulci jubilo
GEORGE WILLIAM VOLKEL
before the Telephone Hour broadcast on
July 23:
Hollins, Concert Overture in Cm
Grieg, Morning (Peer Gynt)
Clokey, An old folk song
Bach, We thank Thee Lord
Schubert, Serenade
Debussy, En bateau
Bonnet, Variations de concert
DR. LORENE BANTA
in Cochrane Chapel at the Phillips Academy
Summer Workshop for the National Associ-
ation of Teachers of Singing, on August 23:
Pachelbel, Toccata
d'Aquin, Le Coucou
Buxtehude, Prelude, Fugue and Chaconne
Franck, Bm Chorale
Bach, Fugue in Dm
Vaughan Williams, Rhosymedre
Doty, Mist
Reger, Toccata

RESUME

1955 — 1956

(Continued from January 1957)

GEORGE FAXON
Trinity Church, Boston
Bach, Chorus 1 (Come Redeemer of our
Race)
Christmas Oratorio excerpts
Jesu, joy of man's desiring
God, my Shepherd walks beside me
Chorus 1 (Weinen, klagen)
Chorus 1 (Out of the depths)
I would beside my Lord
Here yet awhile
Singet dem Herrn
Blessing, honor, wisdom and thanks
Bairdow, I sat down under His shadow
Beethoven, Hallelujah (Mount of Olives)
Bortniansky, Alleluia
Brahms, Choruses 1, 4, 5, 6 (Requiem)
Buxtehude, Chorus 1 (Come Redeemer)
Byrd, Justorem animae; Surage illuminare
Cornelius, Three Kings
Darke, Excerpts from The Sower
Debussy, Final chorus (Martyrdom of St.
Sebastian)
Dupré, Chorus 1 (De Profundis)
Eccard, Presentation of Christ in the temple
Elgar, Fear not O land
Farrant, Call to remembrance
Faure, Libera me (Requiem)
Fletcher, Ring out wild bells
Franck, Psalm 150
O Lord most holy
Blessed He (Beatitudes)
Casali, Hosanna to the Son of David
Gevaert, Three Kings
Handel, Messiah excerpts
Haydn, Heavens are telling
Lo my Shepherd is divine
Hilton, Lord for Thy tender mercies' sake
Howells, A spotless Rose
Ireland, Greater love hath no man
Jungst (arr.), While by my sheep
Lang, Eastern Monarch, Sages Three
Liszt, Resurrection (Christus)
Lotti, Joy fills the morning
MacPherson, Look on the fields

Mendelssohn, There shall a star from Jacob
He watching over Israel
Grant us Thy peace
Mozart, Requiem excerpts; De Profundis
Niles, I wonder as I wander
Palestrina, O bone Jesu; Like as the hart;
Super flumina; Children of the Hebrews;
Adoramus te Christe; Tu es Petra; Stabat
Mater
Parker, To whom then will ye liken God
Praetorius, Lo how a Rose
Purvis, Winter passes over
Redford, Rejoice in the Lord
Scarlatti, Exsultate Deo
Schuetky, Send out Thy spirit
Schuetz, Sing to the Lord a new song
M.Shaw, There was a Rosebud
Sibelius, Onward ye peoples
Snow, God that madest heaven and earth
Behold now praise the Lord
Glory be to God in Heaven
Sowerby, Now there lightens upon us
Thiman, Ye sons and daughters
Christ the Lord is risen again
Thy Church O God
Titcomb, Hark the sound of holy voices;
Nowell; Sing ye to the Lord
Tschalkowsky, Trinity Hymn #2
Tye, Sing to the Lord
D.MCK.Williams, In the year King Uzziah
R.V.Williams, Excerpts (Five Mystical Songs)
Victoria, Tenequam ad latronem
Reproaches
Vulpus, Praise to the Lord
Weelkes, Alleluia

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Communion Service in D
Barnby, Mag. and Nunc dim. in D
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Darke, Communion Service in F
Farrant, Mag. and Nunc dim. in Gm
G.Faxon, Communion Service in Af
N.Faxon, Agnus Dei (Service in A)
Te Deum in Af
Gabrieli, Missa Brevis; Jubilate Deo
Gaul, Benedictus es in Bm
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Purvis, Mass of the Holy Nativity
Ruffo, Nunc dim. (Tone III, fauxborders)
M.Shaw, Benedictus es in Af
Snow, Benedictus es (Tone VIII, fauxbour-
dons)
Mag. and Nunc dim. (fauxbourdons)
Benedictus es in F
Communion Service in Cm
Sowerby, Benedictus es in C
Stanford, Jubilate Deo in Bb
Mag. and Nunc dim. in Bb
Benedictus in Bb; Te Deum in Bb
Stokowski, Benedicite in F
Tallis, Mag. and Nunc dim. (fauxbourdons)
Thiman, Benedictus es in D and F
Titcomb, Benedictus es in Ef (ms) and C;
Mag. and Nunc dim.; Te Deum in Ef
Missa Brevis in D
Torres, Magnificat (Tone II, fauxbourdons)
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Rowley, Praise
Vaughan Williams, All people that on earth
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Wesley, Wash me thoroughly
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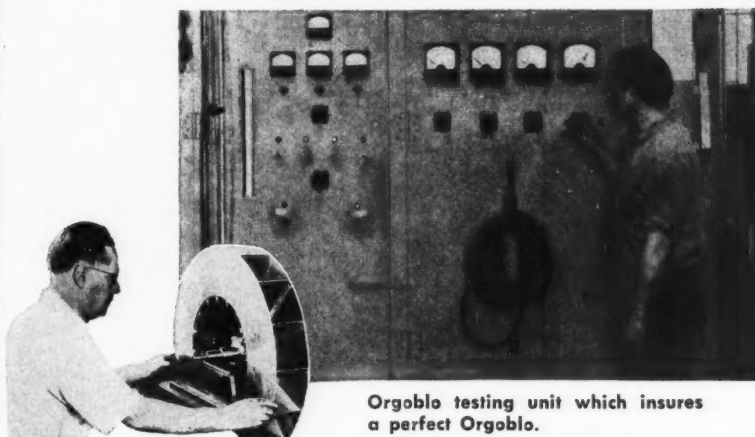
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